AP® MUSIC THEORY
2012 SCORING GUIDELINES

Question 7

SCORING: 9 points

A. ARRIVING AT A SCORE FOR THE ENTIRE QUESTION

1. Score each phrase separately, and then add these phrase scores together to arrive at a preliminary tally for the entire question.
2. Before deciding on the final score for the entire question, consider giving an extra point to responses that are extremely good or those that would otherwise receive a score of 0 (see **E.2. (a)–(b)** below).
3. Except for instances where the guidelines specify otherwise, judge the bass and Roman numerals separately, and ignore mismatches between them.

B. SCORING PHRASE 2 (0–2 points)

1. Judge the bass and harmonies separately, considering each in two halves:
   - The first half consists of the opening beat and the approach to it.
   - The second half consists of the last two notes (the cadence).
2. **The phrase is scored 2** if the bass is without egregious error and the final two Roman numerals match the last two bass notes (even if there are harmonic errors in the first half of the phrase).
   N.B.: A phrase that receives **2 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 1 point.
3. **The phrase is scored 1** if:
   (a) the bass has no egregious errors, but any of the two final Roman numerals (and inversions) do *not* match the final bass notes;
   (b) one-half of the bass contains an egregious error, and at least one-half of the harmonies has no egregious errors; or
   (c) both halves of the bass have an egregious error, but the harmonies have no egregious errors.
4. **The phrase is scored 0** if:
   (a) both halves of the bass have an egregious error, and at least one-half of the harmonies has an egregious error; or
   (b) at least one-half of the bass has an egregious error, and both halves of the harmonies have egregious errors.

Summary of the Method for Scoring Phrase 2

Bass Line	Harmonies	Score
No egregious errors	Roman numerals (and inversions) must match bass notes	**2**
No egregious errors	First half of the phrase contains an egregious error, but the cadence is good	**2**
One-half of the phrase contains an egregious error	No egregious errors	**1**
One-half of the phrase contains an egregious error	One-half of the phrase contains an egregious error	**1**
Both halves of the phrase contain an egregious error	No egregious errors	**1**
Both halves of the phrase contain an egregious error	One-half of the phrase contains an egregious error	**0**
One-half of the phrase contains an egregious error	Both halves of the phrase contain an egregious error	**0**

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Question 7 (continued)

C. SCORING PHRASES 3 AND 4

1. For each of these phrases, judge the bass and harmonies separately.

2. Then provide a phrase descriptor both for the bass line and for the harmonic setting according to the following guidelines:

(a) Judge it to be **good** even if it contains a specific egregious error and one minor error.

(b) Judge it to be **fair** if:

(i) it contains two egregious errors or two egregious errors and one minor error; *or*

(ii) it contains three or more egregious errors, but one-half of the phrase is without egregious error (see **E.1.(e)** below).

(c) Judge it to be **poor** if it contains three or more specific egregious errors, with at least one error in each half of the phrase (see **E.1.(e)** below).

Summary of Good/Fair/Poor Determinations for Bass Lines and Harmonies for Phrases 3 and 4	
good	0–1 egregious errors (+ 1 minor error)
fair	2 egregious errors (+ 1 minor error)
poor	3 or more egregious errors

3. Combine the descriptors to arrive at the following preliminary scores:

Summary of the Method for Scoring Phrases 3 and 4		
Bass Line	**Harmonies**	**Score**
good	good to fair	3
good	poor	2
fair	good to fair	2
fair	poor	1
poor	good to fair	1
poor	poor	0

4. Before giving a final score of 0 or 3, first consider the cadence.

(a) Award *at least* **1 point** for the phrase if its cadence (i.e., its final two chords considered by themselves) is good in both bass and Roman numeral setting, even if nothing else in the phrase is good; the bass and Roman numerals (and inversions) *must agree* in this case.

(b) A phrase that receives **3 points** must have a good cadence in both bass and Roman numerals, with the bass and Roman numerals (and inversions) matching one another; otherwise, give the phrase *at most* 2 points.

5. Award *at most* **2 points** to a phrase that uses half notes exclusively or almost exclusively.

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Question 7 (continued)

D. WEIGHTING ERRORS

1. The following are **egregious** errors:
- (a) Blatant violations of the instructions.
- (b) Parallel octaves or fifths, or diminished fifth to perfect fifth.
- (c) Doubling the leading tone; unresolved or incorrectly resolved leading tone.
- (d) Tonally inappropriate six-four chord (N.B.: Cadential six-fours, passing six-fours, and pedal six-fours are allowed).
- (e) Unresolved sevenths or incorrectly resolved sevenths.
- (f) Other note-against-note dissonances (including fourths) that are not treated correctly, including Roman numerals (and inversions) that do not match with the given melody note.
- (g) Poor chord succession (e.g., V–IV; V–ii; ii–iii; IV–iii; ii–I; V^6–I^6; V–vi^6; iii–vii°, etc.).
- (h) Poor chord use, such as vi^6 (unless as part of parallel $\frac{6}{3}$ sequence or modulation); iii^6 (unless as part of parallel $\frac{6}{3}$ sequence).
- (i) Inappropriate leaps (sevenths, augmented fourths, augmented seconds, compound intervals, etc.), successive leaps in the same direction that do not outline a triad, or leaps of an octave that do not change direction.
- (j) An entire phrase of consecutive thirds or sixths.

2. The following are **minor** errors (two minor errors = one egregious error):
- (a) Repeated notes and/or harmonies (same Roman numerals and inversions) from weak beat to strong beat (unless at start of phrase, or if the second note is a suspension).
- (b) Rhythmically inappropriate six-four chords.
- (c) Approach to octave or fifth in similar motion in which the upper voice leaps, or consecutive perfect fifths and octaves in contrary motion.
- (d) Cross-relations.
- (e) Root-position vii° triads that move directly to I.
- (f) More than four consecutive thirds or sixths for half of a phrase.

E. OTHER CONSIDERATIONS

1. General considerations:
- (a) Consider each phrase independently; do not judge the connections between each phrase.
- (b) Ignore any inner voices supplied by the students; ignore any/all extraneous labels (nonchord tones, etc.).
- (c) Judge the bass line as either part of a contrapuntal two-part framework or as a bass line for a four-part harmony exercise, giving the student the benefit of the doubt.
- (d) In judging harmonies, always consider the implied bass line suggested by the Roman numerals (and inversions).
- (e) In phrases 3 and 4, the first five beats comprise the first half of the phrase, and the last three notes and their approach comprise the last half of the phrase.

2. Special scores:
- (a) Award 1 bonus point for a truly musical response or for a response that is solid throughout.
- (b) Award 1 point for a response that otherwise would earn a 0 but that has two or more redeeming qualities.

0 This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off topic or irrelevant.

— The dash is reserved for blank responses.

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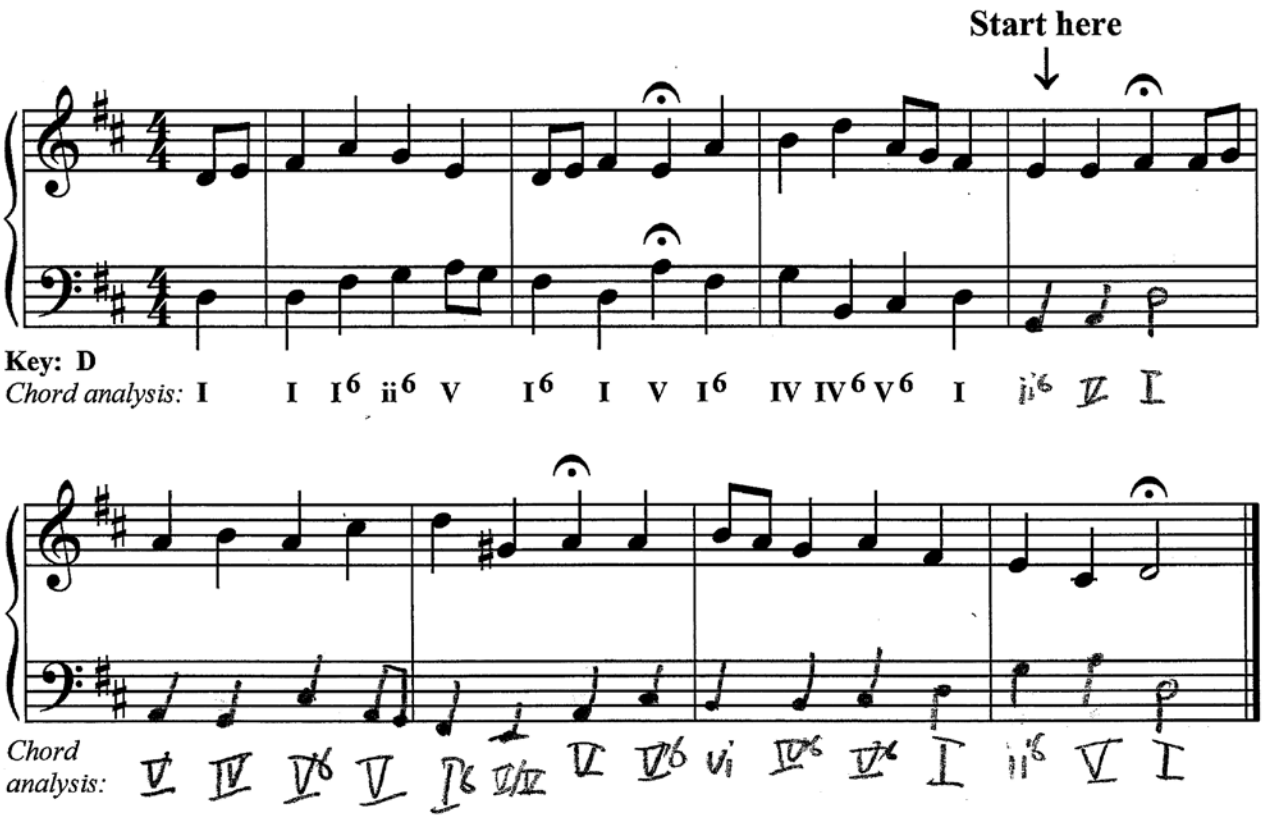
Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

A. Keep the portion you compose consistent with the first phrase.
   1. Use an appropriate cadence at each phrase ending.
   2. Give melodic interest to the bass line.
   3. Vary the motion of the bass line in relation to the soprano.
   4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Do not notate alto and tenor lines.



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Wbk 7B

Question 7. (Suggested time—20 minutes)

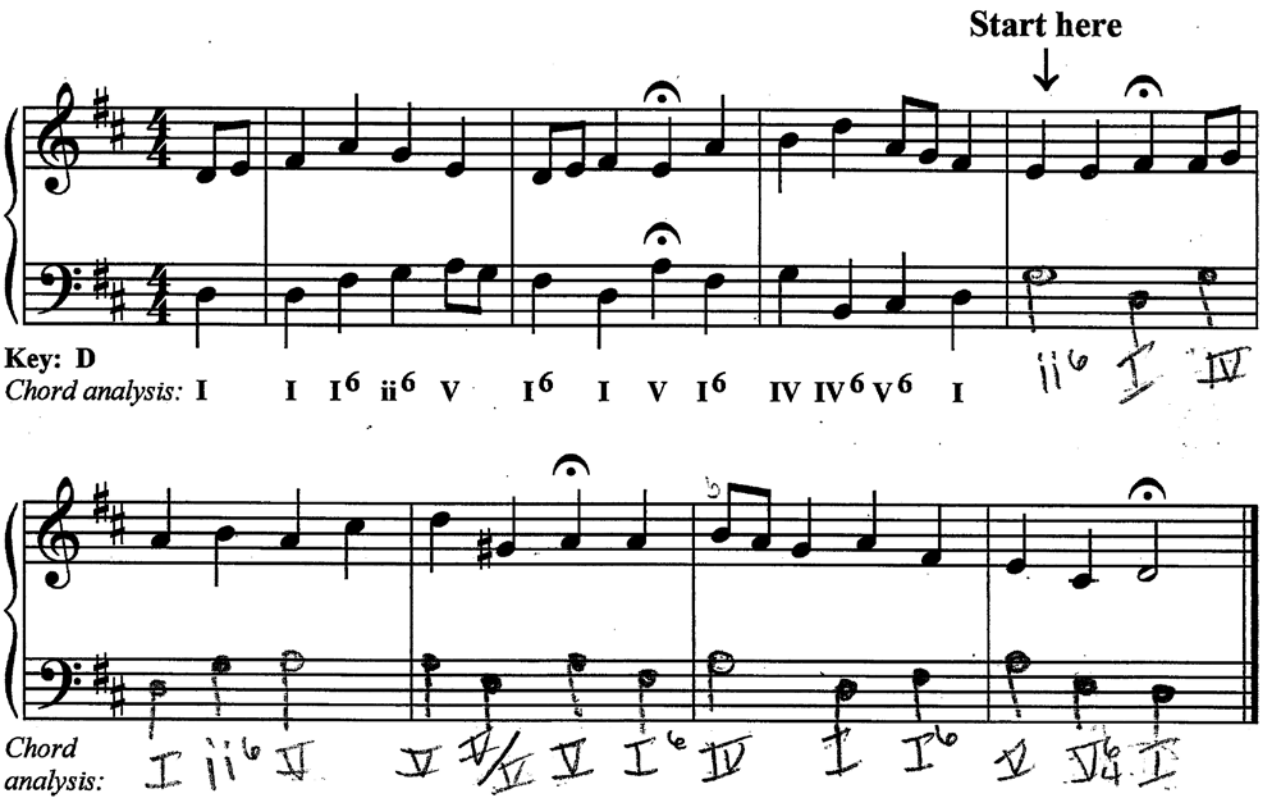
Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

A. Keep the portion you compose consistent with the first phrase.

   1. Use an appropriate cadence at each phrase ending.
   2. Give melodic interest to the bass line.
   3. Vary the motion of the bass line in relation to the soprano.
   4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Do not notate alto and tenor lines.



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Work 7C

Question 7. (Suggested time—20 minutes)

Complete the bass line for the melody below. Place Roman numerals with inversion symbols below the bass line to indicate the harmonies implied by the soprano and bass.

Observe the following:

A. Keep the portion you compose consistent with the first phrase.
   1. Use an appropriate cadence at each phrase ending.
   2. Give melodic interest to the bass line.
   3. Vary the motion of the bass line in relation to the soprano.
   4. Use mostly quarter notes, but you may use note values ranging from half notes to eighth notes.

B. Do not notate alto and tenor lines.

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AP® MUSIC THEORY
2012 SCORING COMMENTARY

Question 7

Overview

The intent of this question was to test students' ability to:

- compose a bass line following the rules of 18th-century counterpoint;
- write standard cadences;
- recognize and correctly use a secondary dominant;
- use conventional harmonic patterns; and
- use embellishments correctly in a two-part framework.

Sample: 7A
Score: 8

This represents a very good response. In phrase two, the bass line, Roman numerals, and cadence are appropriate, and the full 2 points were awarded. The bass line in phrase three has an inappropriate leap of an augmented fourth, and measure five begins with a poor chord succession but is otherwise correct. The student demonstrates understanding of the tonicization of the dominant at the cadence, and the phrase was awarded 3 points. The fourth phrase is good in both bass and Roman numerals. The leading tone at the beginning of the phrase resolves incorrectly (it descends), but this error did not prevent the phrase from being awarded 3 points. Overall, the response displays a solid understanding of harmony and counterpoint. The scoring summary was 2/3/3 for a total score of 8.

Sample: 7B
Score: 5

This represents a fair response. The second phrase was awarded 1 point because of the inappropriate cadence. In phrase three, the bass and Roman numerals do not match the notes given at the pick-up to measure five and the downbeat of measure six. However, the secondary dominant is harmonized correctly at the cadence, and the phrase was awarded 2 points. The fourth phrase was awarded 2 points because of the incorrect bass note on beats one and two of measure seven, and the six-four chord that is used inappropriately at the cadence. The scoring summary was 1/2/2 for a total score of 5.

Sample: 7C
Score: 2

This represents a poor response. In phrase two, the bass line demonstrates a proper use of a dominant arpeggiation, and the Roman numerals are good. The second phrase was awarded 2 points. The third phrase was awarded no points, owing to the poor bass line that contains an unresolved leading tone and a doubled leading tone in measure five, and a dissonant perfect fourth and an augmented octave in measure six. The Roman numerals are poor as well: there is an improper use of the IV^6_5 chord, implied parallel octaves in the V–vi progression, and an improper use of the tonic six-four chord. The fourth phrase was awarded no points because of a poor bass line that contains a dissonant fourth and improper seventh in measure seven, and a dissonant fourth, a doubled leading tone, and parallel octaves in the final measure. The Roman numerals were judged to be poor as well, owing to the improper use of inversions and poor chord succession. In addition, the V^6–I at the cadence implies a doubled leading tone and parallel octaves. The scoring summary was 2/0/0 for a total score of 2.

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